

Culturally & Linguistically Responsive Arts Teaching and Learning in Action

Strategies that Increase Student Engagement and Achievement





STRATEGY: LISTENING BODIES

This strategy is part of a larger publication entitled *Culturally and Linguistically Responsive Arts Teaching and Learning in Action: Strategies that Increase Student Engagement and Achievement*.

This publication is the result of a yearlong process undertaken by the CCSESA Arts Initiative and the CISC Regional Arts Leads who serve on the Curriculum and Instruction Steering Committee/Visual and Performing Arts Subcommittee. CCSESA's Creativity at the Core Initiative recognizes the transformative power of the arts in the lives of our students as they develop critical thinking skills and capacities that ensure success in our complex, multifaceted, globalized world. To download the entire publication, go to downloads in this module.

STUART FOUNDATION

IMPROVING LIFE OUTCOMES FOR YOUNG PEOPLE THROUGH EDUCATION

THE WILLIAM AND FLORA
HEWLETT
FOUNDATION

© 2017 California County Superintendents
Educational Services Association (CCSESA)



How To Use This Document



“ *I believe it is impossible to make sense of life in this world except through art.* **”**

- Daniel Pinkwater

How to Use This Document

AUDIENCE

This handbook is designed with two primary users in mind.

Administrators/Other Leaders

Administrators and other arts and educational leaders can use this handbook to help them in designing professional development services, especially as those are focused on expanding teacher's repertoire of culturally and linguistically responsive, interactive instructional strategies. Not only will the information in this handbook provide administrators and teacher leaders with a concise overview of key aspects of culturally and linguistically responsive pedagogy, but it will also provide an approach or template for thinking about how to select specific instructional strategies that translate that culturally and linguistically responsive pedagogy into classroom practice. By providing arts-specific examples of these strategies in action, teachers will be able to identify those that are most appropriate for their own settings. What's more, the strategies and examples are likely to prompt leaders to recall other strategies already in their repertoires that they can revive, and to create new strategies of their own design.

Classroom Teachers/Teaching Artists/Arts Specialists

Classroom teachers, teaching artists, and arts specialists can use this handbook to help them design learning experiences for their students. The organization of each instructional strategy allows for teachers to understand the objectives and processes, and to adapt them to their own settings and students by customizing the content of the activities. As teachers make decisions about which strategies to incorporate into their learning plans, they will be able to construct sophisticated learning sequences designed to engage students actively in the learning, to build new learning opportunities that take full advantage of students' languages, cultures, and prior experiences/ knowledge, and to invite students into reflection and metacognitive activities that can spiral their learning to new levels.

STRATEGY TEMPLATE *(See Figure 1)*

Each strategy featured in this handbook is organized according to a format that includes the following:

Introductory Information

- Strategy Name
- Strategy Source
- Targeted Objectives
- Applicable Grade(s)
- Time Required
- Materials Required
- Grouping Recommendations

VAPA Connection

- Rationale for Use of the CLRP Strategy in VAPA Classroom Settings

Implementation Process

- Steps for Using the Strategy with Students
- Synthesis, Reflection/Debriefing Suggestions



How to Use This Document

STRATEGIES IN ACTION

(See Figure 2)

This handbook also provides examples of each strategy as it might be used in one of the arts disciplines (dance, music, theatre arts, visual arts, media arts, or integrated arts). These examples are organized according to a consistent format. This format includes:

Introductory Information

- Strategy Name
- VAPA Discipline Targeted
- Creativity at the Core Module Alignment
- Applicable Grade(s)
- Time Required
- Materials Required
- Grouping Recommendations
- Required Student Prior Preparation

Planning Information

- Theme/Big Idea
- Performance-Based Assessment
- Teacher Resources
- Learning about the Students

Implementation Process

- Assessing & Building Background Knowledge
- Engaging in the Activity
- Synthesis, Reflection, & Debriefing
- Applying Learning in New Contexts

Pedagogical Principles & Specific CLRP Practices

- Targeted Principles and Practices & How Addressed
 - Language & Culture
 - Learning Community
 - Student Agency, Voice, and Mindset
 - Stretching & Bridging

USING THE STRATEGIES

Teachers can make the best use of these strategies by thinking of them as instructional planning resources. Once a teacher has identified the big rational (the actual work to be accomplished) and experiential (the experience we want students to have as they work) outcomes, s/he can review the available strategies and determine which is most likely to address those outcomes. The teacher

can then select from that subset of strategies the one that is the best fit for the target students (age, grade, language proficiency, background knowledge) and the content.

Educators can either select a particular strategy to use as part of a larger learning sequence, or they can create an extended learning sequence (unit of study, for example), by ordering/sequencing and integrating a series of strategies.

One recommendation we make to educators is that the first time they introduce a strategy to students, they do so with low-demand content so that students don't have to manage both learning the strategy and addressing cognitively demanding content at the same time. Over time, if a teacher recycles a strategy with different content, students will become expert at the strategy and will be able to carry it out more smoothly. In fact, students can become so expert at the strategies that as new students come into the classroom, students themselves can induct new students into how the strategies work. The fact that the strategies are LEARNABLE by students supports the development of autonomous, self-confident, and efficacious learners.

CONNECTION TO THE CREATIVITY AT THE CORE MODULES

Each strategy in action is tied to a particular *Creativity at the Core* module housed on the CCSESA Arts website at www.ccsesaarts.org. This connection is indicated in the introductory information provided for each strategy in action. A particular strategy can be used in the context of a *Creativity at the Core* module but also used independently as it's integrated it into other curricula. As teachers become more familiar with the strategies, not only will they find new ways of using the strategies in their own arts disciplines, but they will also find themselves creating new versions of the "strategy in action".

In the strategies in action, the arts learning has been integrated in each strategy to create a classroom interaction that will not only provide learning in the arts, but present that learning in a way the enhances students' confidence and academic mindset.

How to Use This Document

FIGURE 1: STRATEGY TEMPLATE

NAME OF STRATEGY			
A CLRP STRATEGY			
Brief Introduction to Strategy and Its CLRP Connections			
OBJECTIVES		MATERIALS	
GRADE(S)	GROUPING	SOURCE	TIME NEEDED
PROCESS			
Using the Strategy			
Synthesis, Reflection/Debriefing			

How to Use This Document

FIGURE 2: ACTIVITY TEMPLATE

(This is directly tied to a specific STRATEGY, and should explain how to use a particular STRATEGY in an actual classroom with real arts content.)

NAME OF STRATEGY A CLRP STRATEGY CONNECTED TO DANCE			
<i>Brief Introduction to the Arts Activity</i>			
VAPA DISCIPLINE	CONTRIBUTING REGION/ ARTS LEAD	SOURCE	MODULE ALIGNMENT
TARGET GRADE(S)	GROUPING	TIME NEEDED	MATERIALS
THEME/BIG IDEA		ARTS DISCIPLINE OBJECTIVE	
LEARNING ABOUT THE STUDENTS		TEACHER RESOURCES	
STUDENT PRIOR PREPARATION OR REQUISITE SKILLS/ KNOWLEDGE		PERFORMANCE-BASED ASSESSMENT	
ASSESSING & BUILDING BACKGROUND KNOWLEDGE			
PROCESS			
SYNTHESIS, REFLECTION/DEBRIEFING		APPLYING LEARNING IN NEW CONTEXTS	

How to Use This Document

FIGURE 2: ACTIVITY TEMPLATE *(continued)*

PEDAGOGICAL PRINCIPLES AND PRACTICES ADDRESSED BY THE STRATEGY		
 Check if addressed in the strategy.	SPECIFIC PEDAGOGICAL PRINCIPLES <i>These essential pedagogical principles should inform our specific classroom practice. (Adopted by Creativity at the Core from Jackson's Pedagogy of Confidence)</i>	HOW ADDRESSED BY STRATEGY? <i>This strategy addresses and enacts these essential pedagogical principles, which operationalize our values around cultural and linguistic responsiveness.</i>
	Identifying and building on student strengths.	
	Establishing powerful relationships that nurture success.	
	Eliciting high intellectual performance.	
	Engaging students actively in the learning process.	
	Creating environments of enrichment rather than remediation.	
	Situating learning in the lives of students.	
	Addressing the prerequisites for learning.	
 Check if addressed in the strategy.	SPECIFIC CLRP PRACTICES <i>How will this strategy contribute to creating a culturally and linguistically responsive learning environment?</i>	HOW ADDRESSED BY STRATEGY? <i>How does this strategy addresses, contributes to, and/or enacts one or more of these features of culturally and linguistically responsive learning environments?</i>
LANGUAGE/CULTURE		
	Asserting the legitimacy of students' languages and dialects and using students' languages, cultures, experiences, and skills to create new successes.	
	Building a broad array of language/literacy, crosscultural, and multimedia communication skills.	
	Celebrating, respecting, and appreciating our language and cultural diversity.	
	Taking advantage of cultural traditions to help students process information more efficiently and effectively.	
	Being responsive to the lives of our students and families.	

How to Use This Document

FIGURE 2: ACTIVITY TEMPLATE *(continued)*

 Check if addressed in the strategy.	SPECIFIC CLRP PRACTICES <i>How will this strategy contribute to creating a culturally and linguistically responsive learning environment?</i>	HOW ADDRESSED BY STRATEGY? <i>How does this strategy address, contribute to, and/or enact one or more of these features of culturally and linguistically responsive learning environments?</i>
LEARNING COMMUNITY		
	Developing a sense of community, self-determination, trust, and democracy.	
	Providing affirmation, mutual respect, and validation.	
	Minimizing social threats, and maximizing opportunities to connect with others in community.	
	Creating a safe learning environment and modeling high expectations for learning.	
	Promoting assets-based rather than deficit-focused perspectives and behaviors.	
	Explicitly addressing the impact of the context in which students of color live and helping them develop counter-narratives to the resulting negative portrayals of them and their families.	
STUDENT AGENCY, VOICE, & MINDSET		
	Honoring students' voices and creating environments where student voice permeates the classroom instruction.	
	Helping students create a counter-narrative about their identity as learners.	
	Providing students with the language to talk about their learning and thinking (metacognition) and to mark/assess their progress.	
	Supporting students in using their learning to create new knowledge, art, and understanding.	
	Activating students' ability to direct their attention to their own learning.	
	Providing a clear process for reflecting and acting on teacher/peer feedback.	
STRETCHING & BRIDGING		
	Intentionally connecting new learning to students' background knowledge and experiences. Helping students bridge from prior knowledge/learning to new learning.	
	Challenging students and providing opportunities for them to "stretch," expanding their potential to do more complex thinking and learning.	



Featured CLRP Strategies

“The arts are an essential part of American culture as a whole. It is very important that every young person come into direct contact with the arts — not only as a passive observer, but also as an active participant.”

**- Derek E. Gordon, Executive Director,
Lincoln Center**



Featured Strategy Description

LISTENING BODIES: KINESTHETIC AND SPATIAL-PERCEPTUAL LISTENING

A CLRP STRATEGY

This strategy provides an opportunity for students to explore their learnings and experiences through kinesthetic movement, dance in particular, in order to connect their learning to muscle memory and to experience their learning/knowledge through a different sensory dimension. By anchoring the strategy to students' cultures, languages, lives, and experiences, the strategy creates opportunities to bring students' lives into the classroom and to build on and validate who they are.

OBJECTIVES

- Build a sense of community among the learners.
- Identify rhythmic patterns, moods, and influences.
- Apply creative thinking to movement.
- Engage the whole body in learning.
- Explore and share voice through physical movement.

MATERIALS

- Dance Video Clip
- Movement Space
- Music
- Sentence Strips/Markers

GRADE(S)

4-12

GROUPING

Individual to Whole Group

SOURCE

Francisca Sánchez

TIME NEEDED

90 Minutes

PROCESS

Using the Strategy

- The teacher sets the context by explaining that while they have been studying/learning about topic X, they are now going to try to view their learnings from a different perspective, creating a different sensory experience.
- The students work in pairs to identify one key learning or big idea from what they have been studying. They record their learning/big idea on a sentence strip.
- The teacher shows a brief video clip of a dancer. The video clip should be one that tells a fairly well-known "story" (i.e., Swan Lake, Nutcracker, or a more contemporary "story"). The teacher asks students in their pairs to try to figure out what "story" the dancer is telling through his/her movements. How does the dancer "listen" to both his/her body and to the music to influence the dance movements? [Because this will be a very short video clip, the "story" will most likely actually be an idea rather than a full story.]
- In pairs, the teacher asks students to think about what specific movements the dancer(s) in the video used to communicate his/her "story". The teacher guides the students into thinking of movement, such as dance, as a language that communicates emotion and meaning just as much as spoken language.
- Have students try a movement from the video. In pairs, they share the movement that they remember from the video with each other.
- The teacher then plays a musical selection. The teacher asks students to think about the mood that is created by the music.
- In pairs, the teacher asks students to think about their big idea/learning and to create a movement that communicates that idea. Students are also prompted to think about the "mood" they want to create and what rhythm music might communicate that mood.
- Students then work in their pairs to create a series of movements, incorporating rhythm/music, to dance their learning/big idea.
- Pairs take turns performing their big idea dance.
- Other students describe the big idea/mood based on what they see while watching their peers. They provide feedback using a simple rubric that addresses how well the selected movements and rhythm/music communicated the big idea.

Alternative Process

The teacher can have the class as a whole come up with a series of learnings/big ideas, sequence these, and then assign each pair or small group one of the ideas. When the pairs/groups dance their ideas, they do so in sequence. The teacher can videotape the whole production so that students can view the entire "danced story". They then provide feedback.

Synthesis, Reflection/Debriefing

- Journal Reflection: Individually, students reflect in their journal in response to the following prompt: How did having to translate your learnings/big ideas into the language of movement deepen your understanding of the content topic? Why do you think this happened?
- Group Conversation: Students work in small groups to respond to the following prompts: What happened here? What did we actually do/accomplish? What did we learn as a result? How might we apply what we learned to the way we approach new content in order to more fully understand it?
- Whole Class Sharing: A representative from each small group shares out one or two highlights from the group conversations.



Using the Featured CLRP Strategies with Arts Content



“ *Creativity is now as important
in education as literacy.* **”**

– Sir Ken Robinson

Strategy in Action with Arts Content

LISTENING BODIES

A CLRP STRATEGY CONNECTED TO DANCE

The strategy is designed to expand the students' listening through the creative process to their own listening bodies and in their movement choices. The students are given opportunities to engage in the creative process as the dancer and as the choreographer.

VAPA DISCIPLINE Dance	CONTRIBUTING REGION/ ARTS LEAD 10 – Armalyn De La O	SOURCE Nicole Robinson/Sue Roginski	MODULE ALIGNMENT 10 – Dance Technique
TARGET GRADE(S) 7-12	GROUPING Individual to Whole Group	TIME NEEDED 2-3 Class Periods	MATERIALS • Dance Space • Music
THEME/BIG IDEA Kinesthetic and Spatial-Perceptual Listening		DANCE OBJECTIVE Explore the way a dancer “listens” and how that influences how a dancer moves and makes movement choices; then, individually and in groups, generate dance movements from different source material: music, instruction, internal influence, external influence.	
LEARNING ABOUT THE STUDENTS Understand their students dance levels and physical capabilities to tailor a movement phrase for student success.		TEACHER RESOURCES Articles: <i>Developing Listening Bodies in the Dance Technique Class; Teaching to the Whole Dancer: Synthesizing Pedagogy, Anatomy and Psychology</i>	
STUDENT PRIOR PREPARATION OR REQUISITE SKILLS/KNOWLEDGE • Student’s experience with dance technique class in any genre • Ability to understand a dance phrase • Ability to replicate a given dance phrase by instructor		PERFORMANCE-BASED ASSESSMENT • Students are divided into groups, can be half and half or if large class, can be multiple groups of five or more. • Groups are instructed to perform instructor taught phrase and their locomotor inserted phrase. • Each group demonstrates while peers observe in immediate succession. • Instructor engages students in whole group discussion on both being the performer and the observer. • Guiding questions: What did you notice in the rhythmic and movement choices? What did you observe about the various interpretations through individual movement voices? • Personal reflection in their dance journal: How does the way a dancer “listens” influence how the dancer moves and makes movement choices?	
ASSESSING & BUILDING BACKGROUND KNOWLEDGE • Spend a few weeks getting to know students in the dance class through various dance learning activities. • Spend a few weeks teaching traditional technique classes to gain knowledge of student’s dance levels, physical dance capabilities. • Fine-tune various movement phrases in various genres to establish student comfort and confidence. • Build a dance community for respecting each other’s dance abilities. • Build student confidence in giving and receiving feedback from dance instructor and peers. • Provide opportunities for movement invention.			
PROCESS • Explore the question: How does the way a dancer “listens” influence how the dancer moves and makes movement choices? • Instructor gives a phrase and a time frame within rhythmic phrasing of the music. • Students are prompted to manipulate the locomotor phrasing in response to rhythmic patterns, mood and internal influence. • Students demonstrate their individual movement choices as whole class and in small groups. • Students observe, identify and discuss the patterns in their own choices and in their peer’s choices. • Instructor teaches movement phrase focused on rhythm, mood and internal and external influences. • Students are prompted to insert their own locomotor movement phrase into the instructor taught phrasing considering the influence of the phrase given and their own influences.			

Strategy in Action with Arts Content

LISTENING BODIES *(continued)*

A CLRP STRATEGY CONNECTED TO DANCE

- The preceding steps can be repeated as many times as necessary to provide time for all students to gain confidence in developing their own interpretations of movement phrases, movement voice, and dialoguing with peers and instructor about their own learning through the creative process.
- Students are divided into groups, can be half and half or if large class, can be multiple groups of five or more.
- Groups are instructed to perform instructor taught phrase and their locomotor inserted phrase.
- Each group demonstrates while peers observe in immediate succession.

SYNTHESIS, REFLECTION/DEBRIEFING

- Instructor engages students in whole group discussion on both being the performer and the observer.
- Guiding questions: What did you notice in the rhythmic and movement choices? What did you observe about the various interpretations through individual movement voices?
- Personal reflection in their dance journal: How does the way a dancer “listens” influence how the dancer moves and makes movement choices?

APPLYING LEARNING IN NEW CONTEXTS

- Apply the attention of their individual movement voice to new choreographic phrases.
- Apply their understanding of creating dance phrases to my own choreography allowing for individual voice and interpretations.

PEDAGOGICAL PRINCIPLES AND PRACTICES ADDRESSED BY THE STRATEGY

✓ <i>Check if addressed in the strategy.</i>	SPECIFIC PEDAGOGICAL PRINCIPLES <i>These essential pedagogical principles should inform our specific classroom practice. (Adopted by Creativity at the Core from Jackson's Pedagogy of Confidence)</i>	HOW ADDRESSED BY STRATEGY? <i>This strategy addresses and enacts these essential pedagogical principles, which operationalize our values around cultural and linguistic responsiveness.</i>
✓	Identifying and building on student strengths.	This activity builds on student's prior knowledge of dance technique, abilities and understanding of dance phrases in various genres.
✓	Establishing powerful relationships that nurture success.	This activity builds an atmosphere of trust and respect in the dance classroom.
✓	Eliciting high intellectual performance.	This activity builds on students own body awareness and individual movement choices.
✓	Engaging students actively in the learning process.	Students are continually moving, responding, listening and demonstrating throughout the entire activity.
✓	Creating environments of enrichment rather than remediation.	Students are offered the opportunity to interpret movement and rhythmic phrase through their own bodies and physical responses.
✓	Situating learning in the lives of students.	Students are given agency to bring their own interpretations and movement choices to the technique class.
✓	Addressing the prerequisites for learning.	Students are provided with weeks of instruction to build comfort and confidence in the various dance techniques, learning from peers and receiving feedback from instructor and peers.
✓ <i>Check if addressed in the strategy.</i>	SPECIFIC CLRP PRACTICES <i>How will this strategy contribute to creating a culturally and linguistically responsive learning environment?</i>	HOW ADDRESSED BY STRATEGY? <i>How does this strategy addresses, contributes to, and/or enacts one or more of these features of culturally and linguistically responsive learning environments?</i>

LANGUAGE/CULTURE

	Asserting the legitimacy of students' languages and dialects and using students' languages, cultures, experiences, and skills to create new successes.	
--	--	--

Strategy in Action with Arts Content

LISTENING BODIES *(continued)*

A CLRP STRATEGY CONNECTED TO DANCE

LANGUAGE/CULTURE <i>(continued)</i>		
✓	Building a broad array of language/literacy, crosscultural, and multimedia communication skills.	Students communicate their ideas about dance and their reflections about their dance practices to peers and teacher. Students use dance specific language and terms to articulate their ideas.
✓	Celebrating, respecting, and appreciating our language and cultural diversity.	Students use their “voices” in movement and in conversation to support their opinions and ideas. These “voices” are influenced by their own cultural and personal experiences. In giving feedback, students are able to appreciate and acknowledge the differences and similarities among their peers.
	Taking advantage of cultural traditions to help students process information more efficiently and effectively.	
	Being responsive to the lives of our students and families.	
LEARNING COMMUNITY		
✓	Developing a sense of community, self-determination, trust, and democracy.	During the first few weeks of class students are engaged in dance activities that develop these things.
✓	Providing affirmation, mutual respect, and validation.	Students use dance journals to personally reflect and respond to dance learning and provided various whole and small group discussions to gain confidence in working with peers to learn to offer feedback to affirm learning, and validate learning successes.
✓	Minimizing social threats and maximizing opportunities to connect with others in community.	This activity supports teachers in maintaining classroom order and verifying students are actively engaged and participating in classroom activities. Students and teacher work to create a positive community in the classroom so that students feel valued. The teachers create lessons that support the development of this community.
✓	Creating a safe learning environment and modeling high expectations for learning.	This activity helps ensure students understand standards for success in formative and summative assessment. It allows for the creation of adequate time for lessons and units with frequent informal assessments to evaluate student progress.
✓	Promoting assets-based rather than deficit-focused perspectives and behaviors.	This activity helps support students in their development by asking open ended questions about their progress. Students are full participants in their assessment by viewing their work on film and receiving feedback from many sources. Students receive clear and detailed feedback on what is working as opposed to what is not working.
✓	Explicitly addressing the impact of the context in which students of color live and helping them develop counter-narratives to the resulting negative portrayals of them and their families.	Through this activity, students work within the art form to create counter-narratives to these negative portrayals. Giving students rich and valuable experiences within and outside of their community changes perspectives about their lives and the possibility for their lives.

Strategy in Action with Arts Content

LISTENING BODIES <i>(continued)</i> A CLRP STRATEGY CONNECTED TO DANCE		
STUDENT AGENCY, VOICE, & MINDSET		
✓	Honoring students' voices and creating environments where student voice permeates the classroom instruction.	Students are asked to explore the question: How does the way a dancer "listens" influence how the dancer moves and makes movement choices?
✓	Helping students create a counter-narrative about their identity as learners.	Students learn to access their own movement choices as dancers while understanding the influence of other's movement choices.
✓	Providing students with the language to talk about their learning and thinking (metacognition) and to mark/assess their progress.	Students are provided with guiding questions throughout the activity to engage in their own learning and thinking about their listening body and movement choices.
✓	Supporting students in using their learning to create new knowledge, art, and understanding.	The strategy is replicated as many times as needed to develop confidence in interpretations and movement choices.
✓	Activating students' ability to direct their attention to their own learning (awakening the RAS).	Students explore the guiding questions: What do you notice about the rhythmic phrasing of this song? How does it influence how you move? How does the instructor's choreography influence your choices about movement?
✓	Providing a clear process for reflecting and acting on teacher/peer feedback.	Students engage in personal reflection in their dance journal: What did you learn about the collaboration of music and other's ideas in making movement choices?
STRETCHING & BRIDGING		
✓	Intentionally connecting new learning to students' background knowledge and experiences. Helping students bridge from prior knowledge/learning to new learning.	The strategy is designed to expand the students listening through the creative process to their own listening bodies and in their movement choices.
✓	Challenging students and providing opportunities for them to "stretch", expanding their potential to do more complex thinking and learning.	The students are given opportunities to engage in the creative process as the dancer and as the choreographer.



Student Reflection & Debriefing



“ *The arts are a major area of human cognition, one of the ways in which we know about the world and express our knowledge. Much of what is said in the arts cannot be said in another way.* **”**

– Dr. Howard Gardner, Harvard Graduate School of Education

Student Reflection & Debriefing⁷

We have a responsibility to help our students develop autonomy as learners. That means helping them to develop the sorts of social, cognitive, linguistic, and metacognitive learning strategies that help them figure out how to be better learners.

By providing students with structures that help them reflect and think metacognitively about their learning, we allow them to make meaning and contextualize and synthesize learning. By thinking about HOW they accomplished a cognitive task, students are learning about learning. They learn how to learn by thinking critically and using information creatively. We can also provide them with questioning/reflection strategies and structures that, used regularly, help students not only learn more about their learning processes, but also begin to organize their learning strategies.

One of the issues for many students is that they may not realize that there ARE strategies they can use to help them be more successful. It's critical, therefore, that students have plenty of opportunities to debrief their learning experiences. We can do that by engaging students directly in using reflection and debriefing protocols and prompts.⁸

REFLECTION

Provide questions for students to reflect on their learning through the strategy/activity.

- What was the most challenging or rewarding part of this task?
- How did this activity help you remember what you already knew about the topic? How did this activity help you learn new things about the topic? How did this task help you become a better learner?
- How did this task help you (1) build stronger relationships and connections with others; (2) develop respect for others' perspectives; (3) take responsibility for your/others' learning; and/or (4) connect to learning that is important/interesting to you?
- How will you be able to use what you did/learned in this task to help you in future learning tasks?

PROCESS DEBRIEFING

Identify questions and sentence starters that help students think about their learning and how they accomplished the task.

- Appreciation & Recognition
 - » It helped me when . . .
 - » I appreciated . . .
 - » Thank you for . . .
 - » It felt good when . . .
- What helped you/your group/the class succeed at the task? What kept you/your group/the class from being as successful as you would have liked?
- What might you/your group/the class try next time to be more successful in a similar task?
- Did you feel that the people in your class/group
 - » Cooperated?
 - » Listened well and communicated effectively?
 - » Included all members?
 - » Facilitated learning/growth for all members?

REFLECTIVE PRACTICE

As you consider incorporation of specific strategies into your instructional planning, reflect on this key question. How can this strategy or activity facilitate learners' growth in the following areas?

- Academic/Cognitive Development?
- Linguistic Development?
- Social/Affective Development?
- Artistic/Creative Development?
- Metacognitive Development?

When your selection and integration of specific interactive strategies facilitates students' development simultaneously in all of these areas, you dramatically magnify the power of your instructional approach.